



Imagine
the
Future



IBC Accelerator Programme 2026

**FRAMES: FEDERATED RETRIEVAL,
AGENTIC MEDIA ENVIRONMENT and
SOFTWARE (DEFINED WORKFLOWS)**

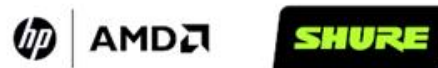
Headline Sponsor:



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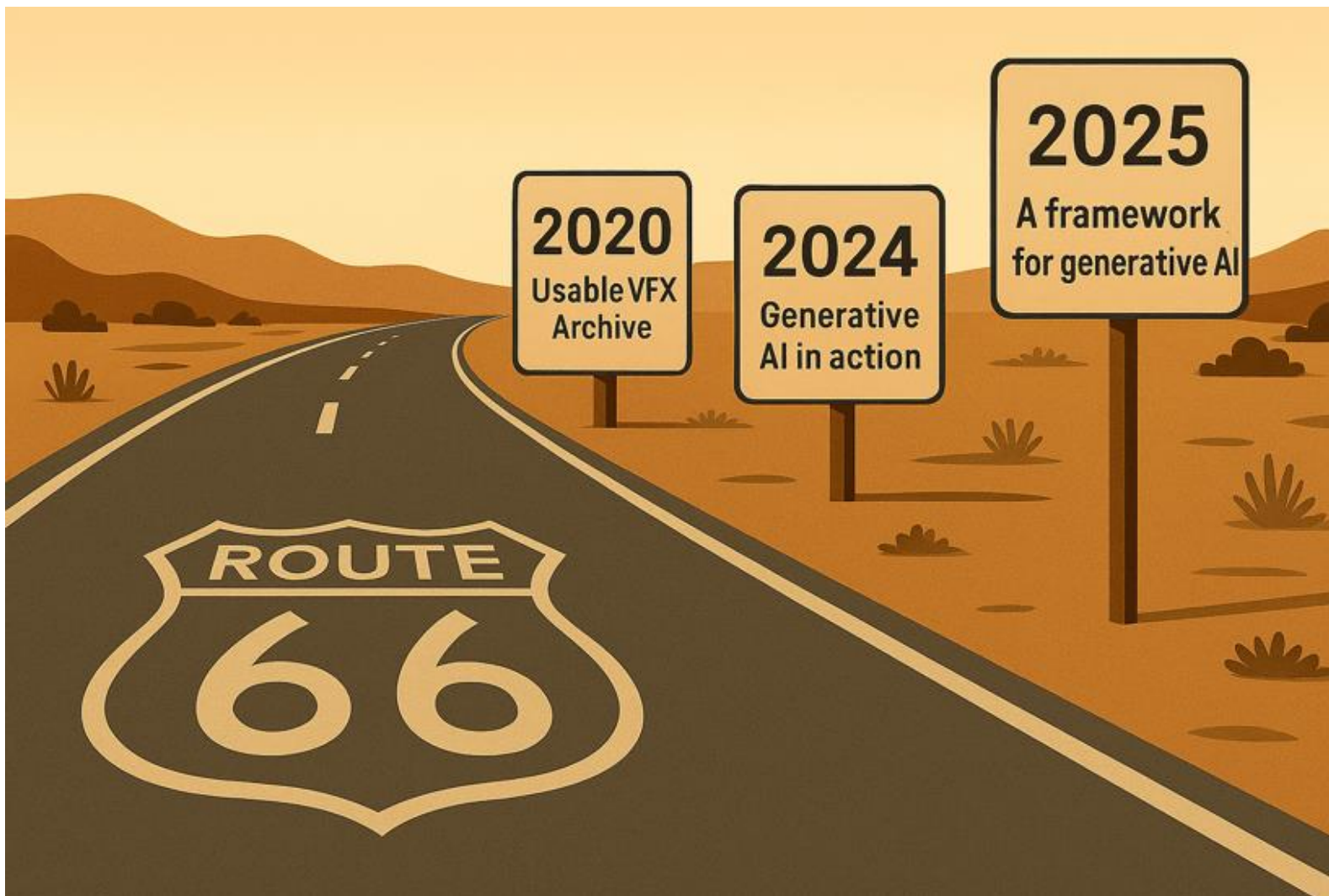
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How did we reach FRAMES?

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The Road Trip Team

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Champions



Academia



Participants





2026 Problem Statement

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**HOW CAN ETHICAL AI HELP US
UNLOCK HUMAN STORIES THAT ARE
CURRENTLY HIDDEN AWAY BEHIND
VAST AMOUNTS OF DATA, IN SILOED
ARCHIVES?**



Why the archives for our POC?

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Unlocking “Living Memory”

Transforming static archives into dynamic resources for authentic storytelling...



*Introducing:
Stella the Snail, in...
“ONE SMALL CRAWL”*

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Bumps in the road...

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- **Data Overload:** A massive amount of data is captured at the start of a production, on shoot days, and during the whole production process, but it's often siloed across different workflows.
- **Disconnected Systems:** Key information is not consistently linked with other workflows and parts of the production process.
- **Lost Metadata:** Asset management systems track assets, but crucial metadata about on-set tasks often gets lost along the way.
- **Hard-to-find Metadata:** Teams frequently struggle to find needed data. They often rely on emails, disjoint information systems, and directories with hundreds of mysteriously named files.



2026 Problem Statement

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**IS ONTOLOGY THE MISSING LINK
BETWEEN THE CREATIVE STORY, DATA
AND OUR WORKFLOWS?**



Introducing the OMC: Ontology for Media Creation

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A STRUCTURED FRAMEWORK FOR COMMUNICATION

- A set of 'things' (and names for them)
- The properties of those things
- Relationships between those things

SCOPE

- Within the scope, reduce ambiguity
- Appropriate granularity, for definitions and implementations

UNAMBIGUOUS DEFINITIONS

- For things, properties, and relationships
- Better communication between all combinations of people and machines

EXTENSIBILITY

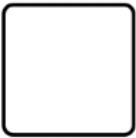
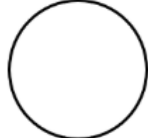
- Things change, and an ontology has to absorb the changes
- Start at a high level, and add detail in specific areas as needed

FORMALITY

- Human and machine-readable definitions (Documents, RDF, SKOS)
- Machine-readable data structures (RDF, JSON)



OMC ONTOLOGY *for* MEDIA CREATION

TASK	PARTICIPANT	ASSET	CONTEXT	RELATIONSHIP
				
Write Script Previsualize Create Set Shoot Create Dailies Create VFX	WHAT THEY ARE Person Organization Service WHAT THEY DO Director Actor Art Department	WHAT THEY ARE Image, Video, Audio, Data, Physical Thing WHAT THEY DO Concept Art, Storyboard, Shot	NARRATIVE Scene, Location, Character, Prop PRODUCTION Scene, Location, Prop, Depiction, Slate, Shot	Produced By <i>asset to task</i> Performed By <i>task to participant</i> Portrayed By <i>character to participant</i> Depicted By <i>prop to asset</i>

CONSISTENT & RELIABLE COMMUNICATIONS, GROUNDED IN COMMON LANGUAGE (Human, Visual + Machine)



Under the hood:

The making of 'One Small Crawl'



The film at a glance

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45
shots

180s
runtime

5
eras · 5 capture
media

31 / 45
shots with Stella on
screen

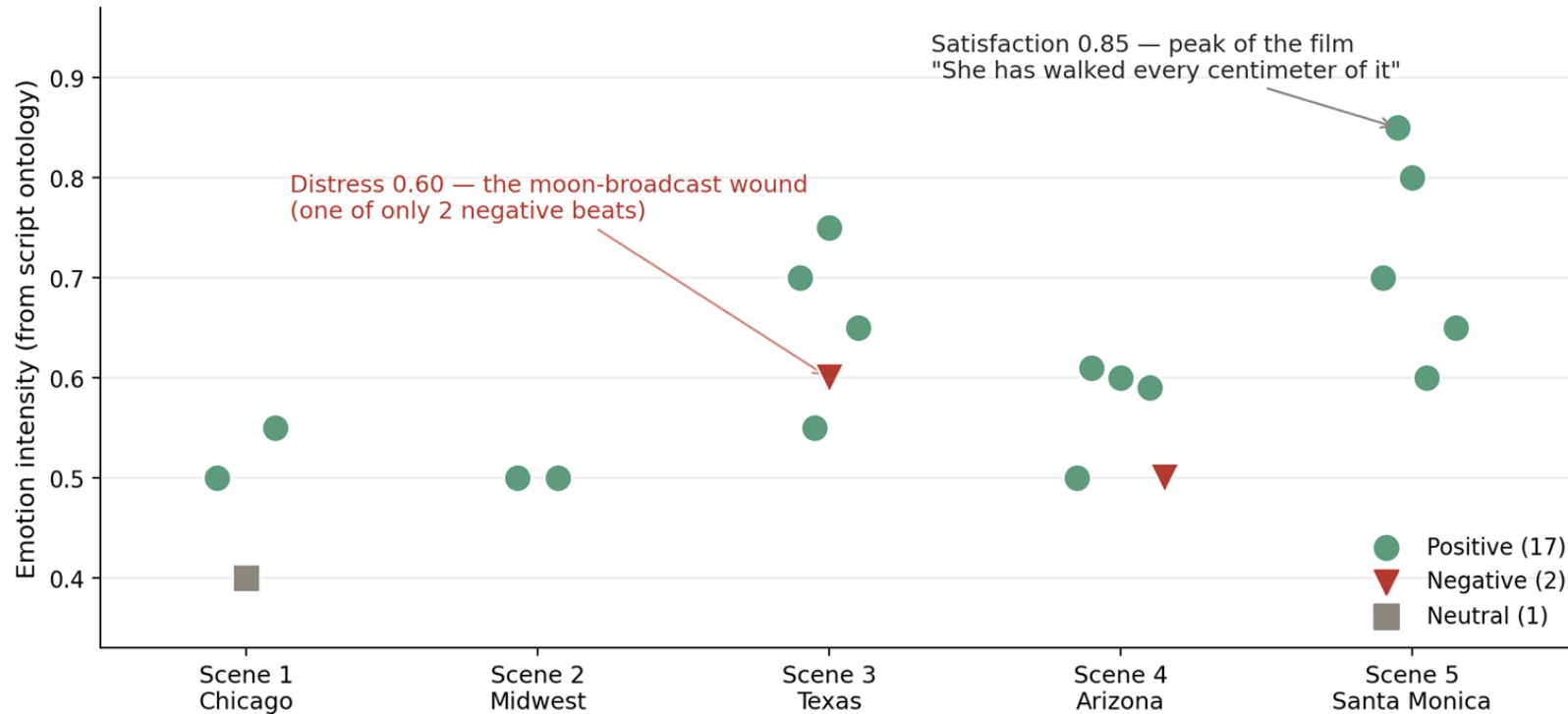


One road · one century · five capture media — color arrives in Scene 3

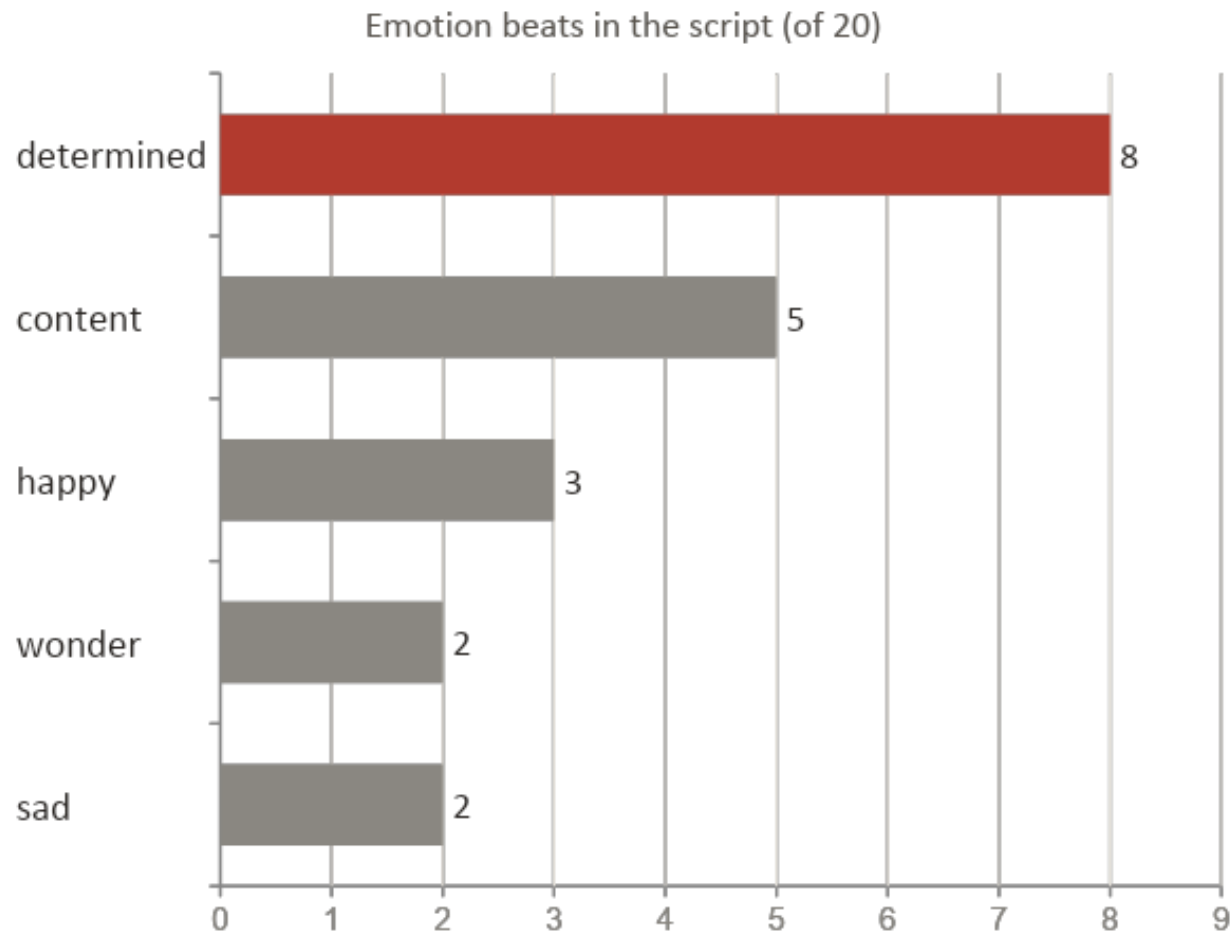


Stella's emotional arc

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- Pride appears in every scene — the spine of the film (0.55 → 0.80).
- Only 2 negative beats in the whole film, both pointing outward, never self-pity.
- The finale holds the two highest intensities — and she is completely still for both.



40%

of the film's emotional beats are 'determined'

— *and the script plays it quiet and small, every single time:*

"Okay." · "She keeps going." · "I have a road to finish."

The character system's #1 job: quiet resolve.



**The Bridge that connects all roads...
(keeping Stella on track!)**

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**HOW CAN WE BUILD A FRAMEWORK
FOR ONTOLOGY-DRIVEN MEDIA
ENVIRONMENTS, WITH AGENTS SURFING
ARCHIVE CONTENT & METADATA AND
STILL KEEP HUMANS IN THE LOOP?**

***(and factor in AI ethics, responsibility,
transparency & risk)***



Diving into the Framework, AI Tools and Creativity





The Road Map

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The Creative & AI Tools

The bridge between the
framework and the creatives

The Framework

Different workflows



The Road Map

#IBCAccelerators2026

The Creative & AI Tools

The bridge between the framework and the creatives

The Framework

Different workflows



SYNOPSIS: One Small Crawl

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As a roaring world blurs past in the fast lane, a resilient snail named Stella takes on the ultimate cross-country odyssey. One slow, unstoppable inch at a time along Route 66.

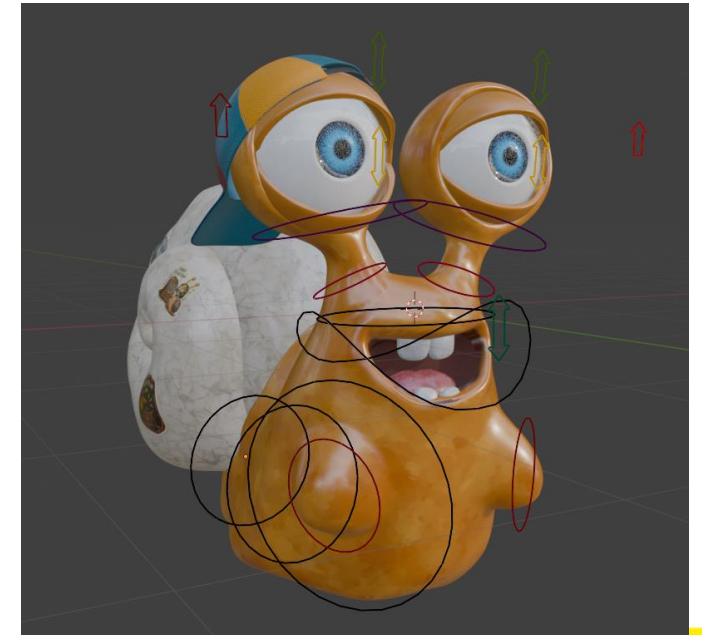




Concept Art

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- Three different versions (young, adult and old) modeled and rigged using traditional 3D softwares
- Having 3D model allows to generate LoRAs and pose it to generate reference images





Story Principles

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Minimal dialogue;
visual storytelling and
sound design carry
the narrative.



Different visual styles
reflect each era,
evolving naturally
over time.



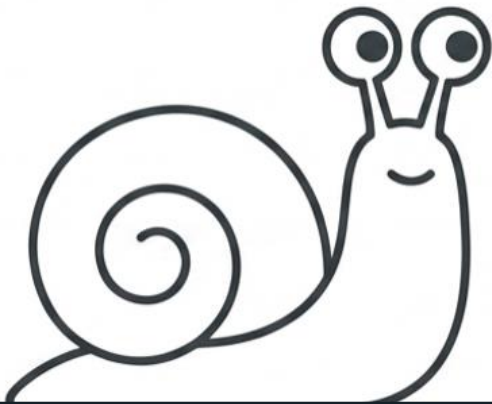
Technological
evolution is present but
not central to the
story.



Space race, vintage
cars and props
reference RAI
archival for
accuracy



Emotional contrast:
the slow snail
experiences the
American Dream in a
fast evolving world.





Look & Sound Evolution

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Era	Visual Language	Sound Design
1920s	Trembling 4:3, deep B&W, heavy flicker & scratch	Near silence, projector hiss, sparse out-of-tune piano
1940s-50s	16mm newsreel, warm rich grain, confident luminous B&W	American radio, big band, baseball games, steady rhythm of tires
1960s	Transition to early Kodachrome, oversaturated, unstable colors	Tinny compressed TV broadcast, NASA radio crackle
1970s-90s	VHS softness, scan lines, flat digital transition	Mechanical clunk of tape loading, white noise floor, wind (emptying roads)
Near Future	Clean HD, expansive, clinical whites & precise blacks	True silence, low hum of life support, soft system beeps, natural wind



Workflows- LoRA training

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3D Character
Creation and Rigging



3 Dataset

~ 60 images for each dataset.
Different expressions and
lighting conditions

Qwen 2.5
Training

LoRA test



Training results





Workflows- 3D assets & video generation

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Archive
material

3D Modeling
(Blender,
Rodin, Meshy)

3D Blocking

Unreal
Scene Setup

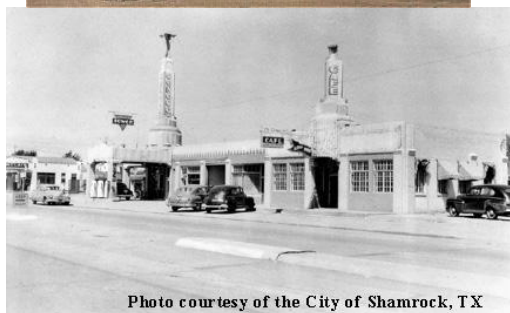
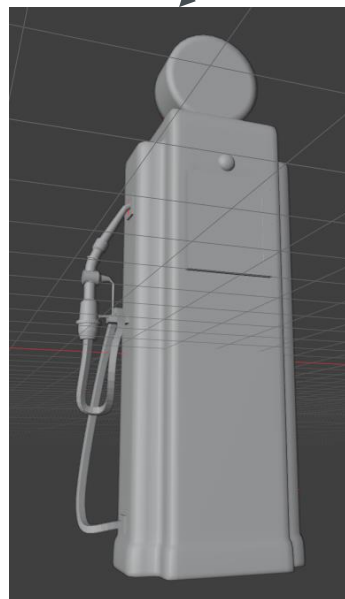


Photo courtesy of the City of Shamrock, TX



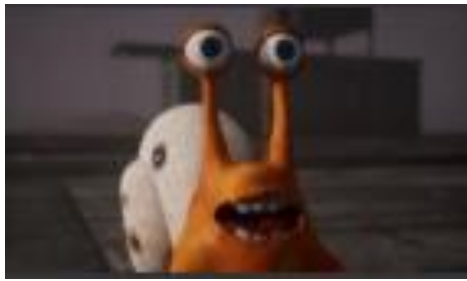


WorkFlows: 3D assets & video generation

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Reference
Frames/Videos

AI Video Generation



Reference
image

Enhanced image to be
used as the first frame



Two different approaches:

- **First/Last Frame:** video sequence generated creating the missing frames between the two reference frames
- **Video Enhancing:** enhancement of the video rendered in Unreal Engine to match the style shown in the reference images



The Road Map

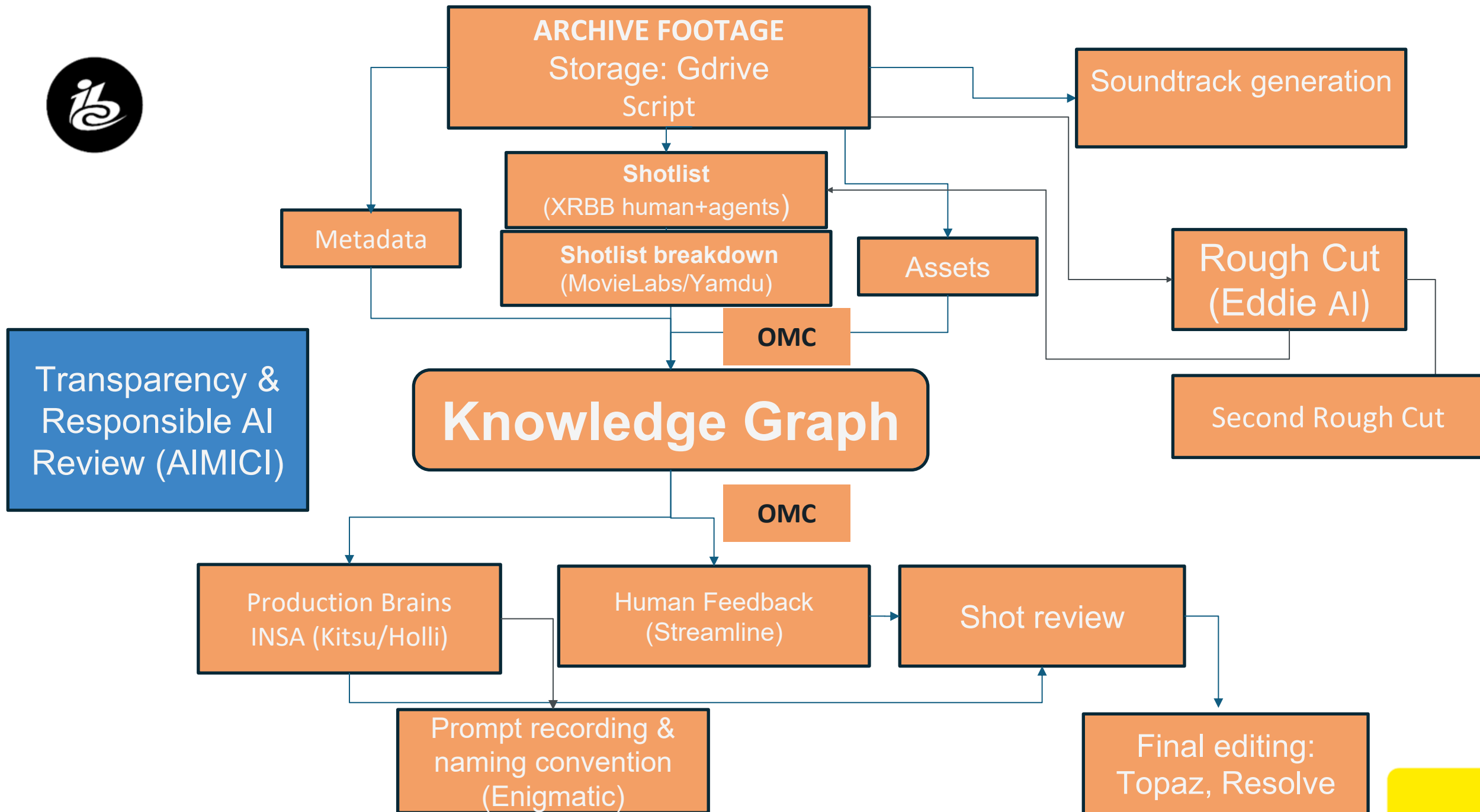
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The Creative & AI Tools

The bridge between the
framework and the creatives

The Framework

Different workflows





Metadata extraction from Archive

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Frame · codename Data-Fox — an agentic media function · v0.5.0 · Studio Deussen

INPUT

Archive metadata

RAI CRITS · ANTS3
1,913 indexed segments

Script / concept

DOCX · PDF · MD
OMC-JSON

blue = RAI extraction (slide 20)
orange = shoot generator

SIX AGENTS, ONE PIPELINE

1 Script analysis
scenes, beats, era, mood, characters

2 Archive index
stable IDs → source clip + archive ID

3 Mapping
creative intent ↔ available material

4 Shot list
every shot typed: archive · composite · synthetic

5 Cut design
continuity, rhythm, juxtaposition

6 Generation briefs
one ready-to-run prompt per shot

OUTPUT

What the pipeline delivers:

- Shot list — colour-coded XLSX and OMC-JSON v2.8, delivered straight into the production tree.
- A generation-ready prompt per shot, grounded in the real archive clip it cites.
- Provenance on every artifact: source IDs, agent, model, timestamp, SHA-256.
- Energy and CO₂e estimated per stage.
- Runs as an EBU-DMF Media Function — self-describing and chainable, as CLI, REST or container.

One Small Crawl, end to end: 5 scenes · 1,913 archive segments → 38 shots (25 archive · 13 synthetic) · 38 generation briefs · ≤ 180 s



Agentic Post-Production

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INPUT SOURCES

de
sc
ri
p
t

Production Documents
Context, scripts, and
metadata

fo
ru
m

Meeting Transcripts
Creative notes and
discussions

ve
ri
f
ie
d

MovieLabs OMC
Industry standard
workflow guides and
semantic structure



INSTITUT NATIONAL
DES SCIENCES
APPLIQUÉES
HAUTS-DE-FRANCE

ps
yc
h

**AI Production
Assistant**
HOLLM
MedIadata project

AGENT KNOWLEDGE & TRACKING

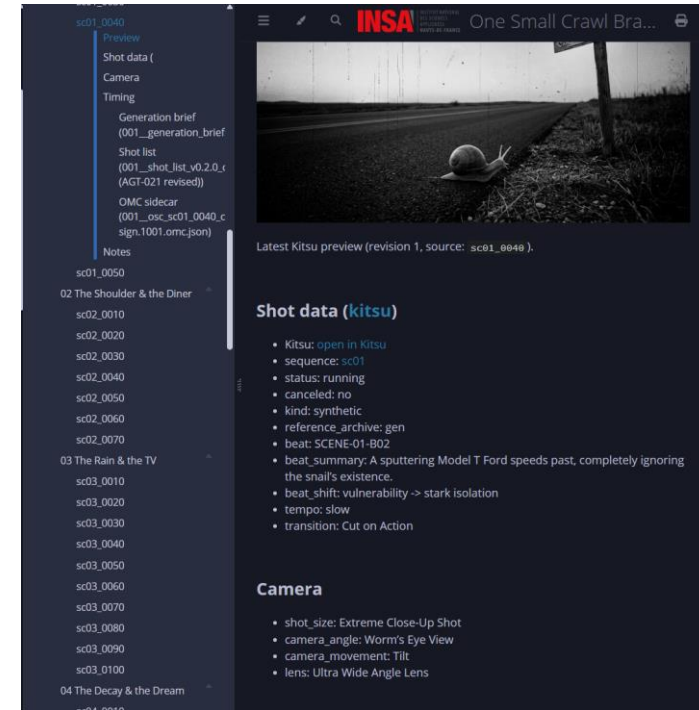
**Production
Brain**
Knowledge Base

**Production
Tracker**
Kitsu

MCP

BMD Cloud
Asset sync &
storage

DaVinci Resolve
Creative Assembly
FX & Grading





From archive to assembly

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Eddie AI went through hours of archive material and created rough cut sequences based on the script.

THE ARCHIVE



20 sources · hours of footage (RAI)

As an agent, it cut the generated shots to the script in BlackMagic.



Eddie logs, searches & selects

SUBCLIPS CHOSEN & ORDERED TO THE SCRIPT

1



"Route 66. A snail makes a quiet decision: she is going to cross it. All of it."

2



"From a nearby television, a voice says something about the Moon."

3



"The road empties. The desert returns. The sky fills with more and more lights."

app.heyeddie.ai/share/signals-and-routes-Yltbq-rt



Soundtrack generation

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ChatGPT Analysis

Shotlist (OMC)
Timing (OTIO)
Story Beats (OMC)
Script (PDF)

Suno Music Generation *(sorry!)*

Use of ChatGPT
suggested prompts
to generate multiple
takes

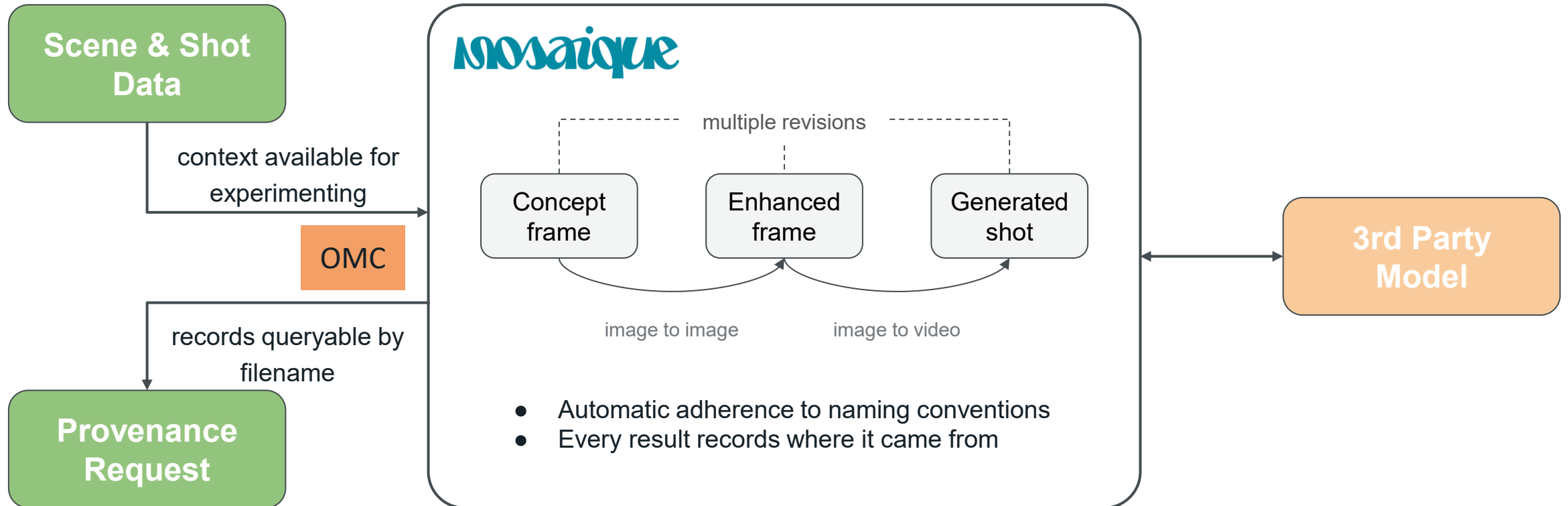
Human Touch

Music selected, and
stems edited and
audio FX added in
Cubase.
Files shared on
Streamline for
comments.



Experiments that leave a trail

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Resources

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AMD Hardware for ComfyUI

Google Cloud

Storage in Gdrive

Storage in Streamline

Blackmagic Cloud & DaVinci Resolve



Spotlight on:
AI Ethics, Responsibility,
Transparency & Risk for
Creative Media Production



Ethics and Responsibility Overview

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Planned Best Practices

- ★ Data security
- ★ Rights over archive material

Emergent risks & concerns

- ★ Copyright & IP ownership
- ★ Lack of formalised process and team visibility over tool choices, AI actions etc.

Main takeaway: Documentation & transparency is non-negotiable



Mapping AI use on the project

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AI Transparency & Disclosure Standard (v1.0)

Level 1: Production AI Statement

Level 2: Production AI Card

Level 3: Auditable Records



Level 3: Auditable Records (Example)

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SCENE #	SCENE SLUGLINE	NARRATIVE LOCATION	CLIP #	CLIP NAME	SOURCE
1	EXT. ROUTE 66, CHICAGO - DAWN	ROUTE 66, CHICAGO	1	sc1-4-sc.mp4	AI-modified
3	EXT. GAS STATION, ROUTE 66 - LATE AFTERNOON INTO EVENING	GAS STATION, ROUTE 66 - LATE AFTERNOON INTO EVENING	14	6403_HM_Our_Trip_of_U_S_A_Part_Two_01_00_47_21_3mb.m4v	Non-AI (Original Archive Footage)
			15	OSC-clip00089466.mov	AI-generated
			16	OSC-clip00089587.mov	AI-generated
			17	OSC-clip00089701.mov	AI-generated
			18	OSC-clip00089822.mov	AI-generated
			19	Recording 2026-09-06 193412.mp4	AI-generated



Level 2: Production AI Card

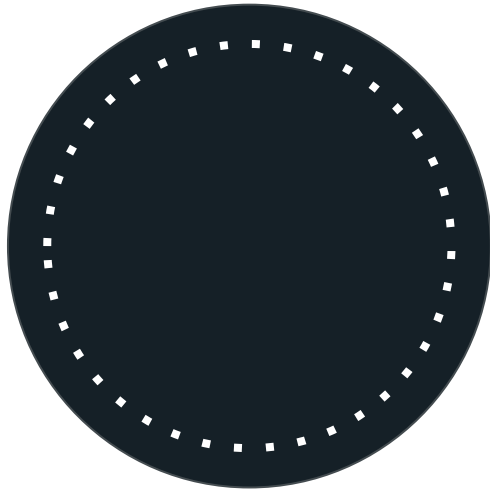
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STAGE	USE CASES	TOOLS	CLASSIFICATION	
Pre-production	Script generation, drafting & ideation	ChatGPT (OpenAI)	Invisible	Significant
	Archive footage search & selection (including via rough-cut generation)	Intellisearch (Resolve); Eddie AI	Invisible	Significant
	Shotlist generation from archive metadata	ChatGPT (OpenAI)	Invisible	Not significant
	AI metadata extraction & analysis of archive footage	RAI metadata pipeline	Invisible	Significant
	AI 3D asset generation	Rodin; Meshy;	Visible	Significant
	LoRA training on the character for posed reference images	Custom LoRA (via ComfyUI)	Visible	Significant
Production	Image(s)-to-video shot generation	Veo 3.1 (Google), Kling 3.0 / Kling 3 Omni, Seedance; via Higgsfield	Visible	Significant
Post-production	SDR-to-HDR conversion	Beeble AI	Visible	Not significant
	Music-focused story-arc generation	ChatGPT (OpenAI)	Invisible	Significant
	Music generation	Suno	Visible	Significant
	Sound effect generation	Mirelo SFX 1.6 text-to-audio	Visible	Significant
	AI enhancement (upscale / denoise / in-out painting) (exploratory)	ComfyUI; Topaz	Visible	Not significant
	Logging & rough cut generation	Eddie AI	Invisible	Not significant
All stages	AI-assisted coding for pipeline & tooling	Claude Code	Invisible	Not significant
	Agentic pipeline orchestration (agent piloting Kitsu & DaVinci Resolve via MCP)	Hermes Agent; n8n	Invisible	Not significant



Level 1: Production AI Statement

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Production AI Statement

- *No AI was used for character design or deepfakes*
- *AI was used to create some footage & all SFX*
- *Final edits were curated & signed off by humans*



Download our Paper

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An R&D Exploration of AI Ethics, Responsibility, Transparency & Risk for Creative Media Production





The Final Destination

SANTA MONICA

66

End of the Trail



Stella's Final Destination: One Small Crawl (the trailer)

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Key learnings





Wall of Learnings (so far!)

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- Structure and Semantics are “key” → OMC
- Human in the creative process is a “must”
- Working with the archive material: rights issues/content sharing, metadata help with semantic/context search
- 3D blocking enables artist control
- Asset and data management is absolutely necessary to marry AI with production
- AI doesn't make pipeline and file naming easier until you ask for it

STILL IN (THE FAST LANE) of EVOLUTION

- Output quality (8 bits, SDR) --> Post production workflow to improve output quality
- Achieving photorealism (e.g., shadows, proportions, lighting control, physics, etc.) is still challenging



Meet Stella at our POD at The Accelerator Zone- Hall 14

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IBC Website

POC Results

Ethics & Responsibility
paper

Architecture/Workflows



**Thank
You**